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he met the charming lady who became his wife. A few years after in New York he had his studio and apartment on Fifth Avenue opposite the Windsor Hotel, and here it was that meetings constantly took place of the various committees to carry on the warfare against the high duty on works of art, and the carrying on of the struggling life of the Society of American Artists. Every movement for the advancement of the cause in our country had his co-operation. It is in this broad sphere of helpfulness to others that Millet's life has been distinguished for nearly half a century. Had he worked more for himself, had he been less devoted to the general uplift of his profession, and devoted himself exclusively to his personal out-put, he would have left a greater number of paintings. This is evident from the period of his residence in Broadway, Worcestershire, when

he produced a succession of canvases of high excellence. But he could not resist a call for active usefulness when his clear intelligence and great energy were in demand. The confidence he inspired in his co-workers was so complete that important results were quickly attained without discussion. The last undertaking, in which he has lost his life, was particularly suited to his gifts. The adjustment of relations between our two American Academies in Rome, and to bring them together under the one roof, in the beautiful villa inherited from the late Mrs. Heyland, together with the necessary buildings to be erected, was a duty fitted for his great tact and force. His loss is one almost, if not quite, impossible to fill. We have, however, his spirit and example fresh in our memory, and we know that our world has been the better for his presence in it.

FRANCIS DAVIS MILLET — A REMINISCENCE

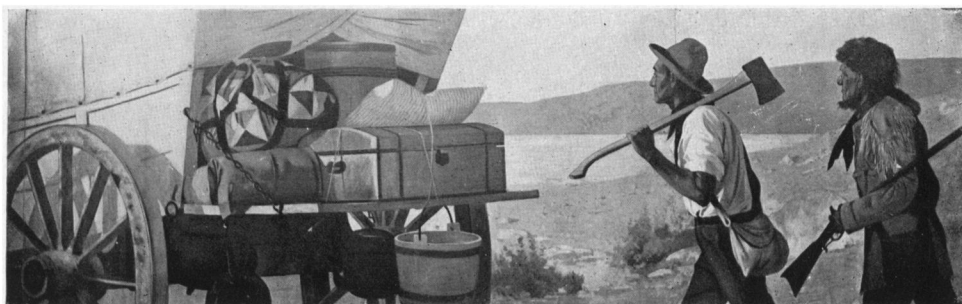
BY GEORGE W. MAYNARD

MY first meeting with Frank Millet was in 1871 when he came to Antwerp and entered the Royal Academy of Fine Arts—he received first medal the following spring. In the spring of 1873 he won the medal in the highest class, which in conjunction with the medal the previous year was unprecedented in the history of the Academy. His invariable good humor and his ability to adapt himself to his surroundings made him a great favorite with all.

In the spring of 1873 he was appointed Secretary of the Massachusetts Commission to the World's Fair, Vienna. He had an unusual facility for learning a language. Before he had been many months in Antwerp he could speak Flemish with such fluency as to astonish the natives; he knew all the popular songs and sang them in Antwerp dialect. While on a two weeks' trip through

Transylvania he learned enough Hungarian to deliver a short address in that language to a Unitarian Congregation. He had learned some modern Greek from a room-mate at Harvard, consequently he had no difficulty in his travels through Turkey and Greece. So, also, in Italy, the language was easily acquired, but he knew best the Venetian dialect. He was as expert with an oar as any gondolier—and could be as slangy, if occasion required. Millet could turn his hand to anything and do it as well as another; one of the first things he did after his return from Venice was to build a Sandola; it would have taken an expert to detect that it was not turned out from a Venetian boat yard. I have known him to take the drum from a Prussian drummer and beat a ruffle, or a guitar from a Spaniard and play a fandango.

While in Italy, at the request of the



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editor of *Le Precursur*, an Antwerp paper, he became correspondent for that paper. Returning to America in 1875 he was much interested in the forthcoming Centennial Exposition at Philadelphia.

In the autumn and early winter of 1876 he was assistant to John La Farge on the decorations for Trinity Church, and, having had some experience in painting with wax medium during his residence in Naples, experimented at the request of La Farge, and devised the formula used in painting in wax medium, the credit for which is usually given to La Farge. He was an earnest student of architecture, a connoisseur of furniture and costume. He had great executive ability, as was shown in his work as the director of decoration at the Columbian Exposition, and later, in 1900, at Paris where he received the cross of the Legion of Honor. He was an indefatigable worker. In the early days his only income (with the exception of the work in

Vienna) was derived from his pen. From his college days, he had unbroken connection with Boston papers.

Archibald Forbes, the English war correspondent, spoke most highly of Millet as a war correspondent, saying that his ability to get news and organize means for transmitting it when obtained, was marvelous. While war correspondent with the Russian Army in Turkey he was decorated for bravery in caring for the wounded under fire; his experience during the Civil War standing him in good stead, he even operated, amputating an arm at the shoulder joint; he had assisted his father in a similar operation and he never forgot anything once seen or learned. He had a wonderful memory for names and faces.

Those who knew him could be sure that if he undertook to do a thing it would be done, and *well* done. Conscientious to the ultimate degree; always interesting, both in youth and manhood; a loyal friend and a joyous companion.



LA SALLE

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